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ABSTRACT

In the terms of this annotated bibliography, science fiction is defined as literature in which the author departs from some situation in the present and constructs a world which might exist at some time in the future. The bibliography lists more than 280 science fiction novels, short stories, and anthologies; 7 magazines devoted primarily to science fiction; 43 science fiction films; 28 secondary sources; 12 magazines published by science fiction fans; 9 basic references on science fiction; and addresses of selected publishers of science fiction. (JM)

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BIBLIOGRAPHY OF SCIENCE FICTION

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NOVELS, SHORT STORIES, AND ANTHOLOGIES

Science fiction in the terms of this bibliography is defined as that branch of literature in which the author departs from some situation in his present and constructs a possible world at some time in the future, whether that future be tomorrow or at the end of time. The creativity of science fiction writers makes adherence to any self imposed definition difficult, but for the purposes of delimiting this list the related genres of fantastic literature, particularly sword and sorcery, supernatural and the occult, myth and legend, utopian and surrealist, ghost and gothic, have been generally excluded. I have included, however, a few titles that are not strictly science fiction but which have earned an enormous following and are likely to be enjoyed by most readers who also are addicted to science fiction.

Recognizing that this bibliography serves the needs of a diverse group, some titles have been noted as to grade level. "J" has been used for grades 6-9 and "Y" for grades 9-12. (For a discussion of fantasy and science fiction for younger children, see "Modern Fantasy" in *Children and Literature*, by May Hill Arbuthnot and Zena Sutherland, Scott, Foresman, 1972, pages 210-275; includes bibliography.) Despite the fact that those fans who are hooked on science fiction may have begun as young as they were able to read, the typical beginner is eleven or twelve. Bear in mind that the grade designations used indicate not the maximum level at which the stories may be enjoyed but only the youngest age at which the books in question can be read with understanding. All such measurements are imprecise due to the wide range in reading abilities in any grade and are therefore given with great latitude.

All of the titles listed are recommended. I have made my choices for this list from other lists, from the favorites of fans and critics, from polls and surveys, and from the nominees and winners of the various awards in this field. (For a complete list see *A History of the Hugo, Nebula, and International Fantasy Award, 1951-1972*, by Donald Franson and Howard Devore, 1973, $1.50, available from Sciencefiction Sales/4705 Weddel St./Dearborn, MI 48123.)

In a few cases, I have included personal favorites, but I have not left out those I dislike, following rather the weight of either critical or popular opinion. An attempt has been made to annotate each title in order to suggest something of its theme or plot. Where subtitles have been descriptive, annota-

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tions were not given. And since the annotations are intended primarily to tease the reader into trying the book, I did not leave out a title because I was unable to annotate it.

For the beginner, those titles which have gained the highest acclaim are starred with the suggestion that they be read first as an indication of the range and caliber of science fiction.

Titles have been listed alphabetically by their authors or editors under the form of the name that the person has chosen to use. Real names are indicated whenever possible since in most libraries books are only listed under the real names, and cross references from pen names are not consistently made. Most annual or irregular collections have been listed under their serial title.

Prices have not been indicated because of their frequent change. Recent purchase information can be found in the volumes of *Books in Print, Forthcoming Books,* and *Paperbound Books in Print*. Much science fiction is available in paperback at moderate cost, and the existing trade lists do not do a fully accurate job of listing all in print titles. Nosing around in the larger book stores is extremely productive in locating copies of books that are seemingly listed nowhere. Remember also the out of print sources as indicated at the end of the introduction on prozines.

I have tried to be accurate in indicating the date of publication for the titles listed; generally they reflect the first American appearance in book form.

Aldiss, Brian Wilson. *Cryptozoic!* Doubleday, 1968.

Aldiss, Brian Wilson. *Who Can Replace a Man?* The Best science fiction stories of. . . Harcourt, 1965. Fourteen stories.

Allen, Richard Stanley. *Anon and Various Time-Machine Poems*. Delacorte, 1971.

Allen, Richard Stanley, ed. *Science Fiction: The Future*. Harcourt, 1971. A textbook anthology with thought questions.

Amazing Stories. *The Best of Amazing*; selected by Joseph Ross. Doubleday, 1967. Nine stories.

Analog Science Fact & Science Fiction. *Analog*. 1- 1963- Doubleday [annual]

Anderson, Poul. *Brain Wave*. Walker, 1954. What happens when the intelligence of every living creature is doubled overnight?

Anderson, Poul. *The Corridors of Time*. Doubleday, 1965. Lockridge travels from century to century; excellent vignettes of the cultures visited.

Anderson, Poul. *The Enemy Stars*. Lippincott, 1959.

Anderson, Poul. *The High Crusade*. Doubleday, 1960. How a knight, accidentally captured in the 14th century, can conquer a galactic empire; humorous but plausible. Y

Anderson, Poul. *The People of the Wind*. New American Library; Signet, 1973. The battle between the Terran Empire and Ythria centers on Avalon where colonists from both systems have learned to live together.

Anderson, Poul. *Seven Conquests*; an adventure in science fiction. Macmillan, 1969. Seven stories. Y

*Anderson, Poul. *Tau Zero*. Doubleday, 1970. A colony ship encounters trouble on its way and must chart a new course as its speed approaches that of light.

Annual of the Year's Best SF. 1st- 1956- Simon & Schuster.

Anthony, Piers, i.e., Piers Anthony Dillingham Jacob. *Macroscope*. Avon, 1969. An invention brings the totality of the universe within the grasp of man, yet few have the mentality to withstand it.

Asimov, Isaac. *Asimov's Mysteries*. Doubleday, 1968. Fourteen stories. Y

Asimov, Isaac. *Caves of Steel*. Doubleday, 1954. Elijah Baley is assigned the robot Daneel to help him solve a murder; excellent portrayal of the New York City of the future. Also in *The Rest of the Robots*. Y

Asimov, Isaac. *Fantastic Voyage*. Houghton Mifflin, 1966. Based on the screenplay by Harry Kleiner from the original story by Otto Klement and Jay Lewis Bixby. Five people are miniaturized into a microscopic submarine in order to travel within a man's bloodstream. Y

*Asimov, Isaac. Foundation Trilogy: *Foundation* (1951); *Foundation and Empire* (1952); *Second Foundation* (1953). Doubleday. 3v. The future history of the Milky Way Galaxy, each novel with a different focus.

Asimov, Isaac. *The Gods Themselves*. Doubleday, 1972. In 2100 an energy pump supplies unlimited power for the earth, but one man believes that it will eventually explode the sun.

*Asimov, Isaac, ed. The Hugo Winners. Doubleday, 1962 & 1971. 2v. Nine of the winners and fourteen of the winners. Y

*Asimov, Isaac. *I, Robot*. 1950, repr. Doubleday, 1963. The classic statement of robot psychology. Y

Asimov, Isaac. *The Naked Sun*. Doubleday, 1957. Elijah Baley returns to solve another murder, this time on a distant planet. Also in *The Rest of the Robots*. Y

Asimov, Isaac. *Nightfall*, and other stories. Doubleday, 1969. Twenty stories; prefaces by the author. Y

Asimov, Isaac. *Nine Tomorrows*; tales of the near future. Doubleday, 1970. Y

Asimov, Isaac. *Pebble in the Sky*. Doubleday, 1950. Joseph Schwartz suddenly finds himself in Galactic Era 827.

Asimov, Isaac. *The Rest of the Robots*. Doubleday, 1964. Includes *Caves of Steel* (1954) and *The Naked Sun* (1957) with eight other robot stories. Y

Asimov, Isaac, ed. *Tomorrow's Children*; 18 tales of fantasy and science fiction. Doubleday, 1966. J

Asimov, Isaac, ed. *Where Do We Go from Here?* Doubleday, 1971. Seventeen stories with discussions of their scientific aspects. Y

ASIMOV, ISAAC. Marjorie M. Miller, comp. *Isaac Asimov*; a checklist of works published in the United States, March 1939-May 1972. Kent State University Press, 1972.

Ballard, J. G. *Chronopolis*, and other stories. Putnam, 1971. Sixteen stories.

Ballou, Arthur W. *Marooned in Orbit*. Little, 1968. Problems arise in the effort to rescue two astronauts stranded in orbit around the moon. J

Balmer, Edwin. *When Worlds Collide*; with Philip Wylie. 1933; repr. Lippincott, 1950. A group of scientists prepares to escape from the earth which is soon to be destroyed. The sequel, *After Worlds Collide*, is also contained in this addition. Y

Best SF. 1967- Putnam [annual] Some volumes also contain poetry.

The Best Science Fiction Stories and Novels, 1949-1958. Fell, 1949-1956; Advent, 1958. [no more published]

Best Science Fiction Stories of the Year. 1- Dutton, 1972- Includes "Yearbook of the Science Fiction Story," a list of award winners and nominees.

Bester, Alfred. *The Demolished Man*. New American Library: Signet, 1953.

Biemiller, Carl L. *The Hydronauts*. Doubleday, 1970. Man lives from the sea. J

Biggle, Lloyd. *Watchers of the Dark*. Doubleday, 1966. The risk is so great, detective Darzek asks $1,000,000 to investigate the Dark, and he gets it.

Blish, James. *A Case of Conscience*. 1958; repr. Walker, 1969.

Blish, James. *Cities in Flight:* Earthman, Come Home (1955); They Shall Have Stars (1957); The Triumph of Time (1958); A Life for the Stars (1962). Nelson Doubleday. 4v. in 1. Whole cities in space ships hurtle through the Cosmos forever.

BLISH, JAMES: Mark Owings, comp. "James Blish: A Bibliography." F&SF. XL (April 1972) 78-83.

Blum, Ralph, *The Simultaneous Man*. Little, Brown, 1970. Experiments in selective brainwashing. Y

Boucher, Anthony, i.e., William Anthony Parker White. *The Compleat Werewolf*, and other stories of fantasy and science fiction. Simon & Schuster, 1969. Eight short stories and novelettes.

*Boucher, Anthony, i.e., William Anthony Parker White. *A Treasury of Great Science Fiction*. Doubleday, 1959. 2v. Stories, novels, and novelettes.

Boulle, Pierre. *Garden on the Moon;* tr. by Xan Fielding. Vanguard, 1965. The race for the moon from Peenemünde to 1970. Y

Boulle, Pierre. *Planet of the Apes*. Vanguard, 1963. Readable on two levels--a Swiftian fable where men and apes have changed places, or as a novel of adventure. Y

Boulle, Pierre. *Time Out of Mind*, and other stories. Tr. from the French by Xan Fielding and Elizabeth Abbott. Vanguard, 1966. Y

Bova, Ben. *The Dueling Machine*. Holt, 1969. Conflict develops over who will control the machine that has been called upon to keep the peace. J

Bova, Ben, ed. *The Many Worlds of Science Fiction*. Dutton, 1971. Eight stories. J

Bova, Ben. *Out of the Sun*. Holt, 1968. Investigation of what destroyed an experimental supersonic fighter. J

Bova, Ben. *The Weathermakers*. Holt, 1967. Rivalry over the manipulation of weather occurs in the Washington bureaucracy.

Boyd, John, i.e., Boyd Upchurch. *The Last Starship from Earth*. Weybright & Talley, 1968. From the planet Hell--the only free zone in a regimented society--Haldane is sent into the past to arrange the death of Judas Iscariot. Y

*Bradbury, Ray. *Fahrenheit 451*. 1953; repr. Simon & Schuster, 1967. Print is suspect and books are condemned; Montag begins to read and discovers that he can no longer fit into society. This edition contains also "The Playground" and "And The Rock Cried Out." Y

Bradbury, Ray. *I Sing the Body Electric!* Knopf, 1970. Eighteen stories. Y

Bradbury, Ray. *The Illustrated Man.* Doubleday, 1951. Eighteen stories. Y

*Bradbury, Ray. *The Martian Chronicles.* 1950; repr. Doubleday, 1958. A welded novel on the settlement of Mars made out of individual stories. Y

Bradbury, Ray. *The October Country.* 1955; repr. Knopf, 1970. Nineteen stories. Y

Bradbury, Ray. *R is for Rocket.* Doubleday, 1962. Seventeen stories. J

Bradbury, Ray. *S is for Space.* Doubleday, 1966. Sixteen stories. J

Bradbury, Ray. *Twice 22.* Doubleday, 1966. Includes the stories published in *Golden Apples of the Sun* (1953) and *Medicine for Melancholy* (1959). Y

*Bradbury, Ray. *The Vintage Bradbury*; Ray Bradbury's own selection of his best stories. With an introd. by Gilbert Highet. Vintage, 1965. Y

Brunner, John. *From this Day Forward.* Doubleday, 1972. Thirteen stories.

Brunner, John. *The Jagged Orbit.* Ace 1968.

Brunner, John. *The Sheep Look Up.* Harper & Row, 1972. The world is dying of its own affluence; not a sequel to *Stand on Zanzibar* as billed by the publisher.

*Brunner, John. *Stand on Zanzibar.* Doubleday, 1968. A bleak and critical picture of the world forty years from now, gone slightly mad.

Brunner, John. *The Stone That Never Came Down.* Doubleday, 1973.

Budrys, Algis. *Rogue Moon.* Gold Medal, 1960.

Budrys, Algis. *Who?* Pyramid, 1958.

*Burgess, Anthony, i.e., John Anthony Burgess Wilson. *A Clockwork Orange*; with an afterword and glossary by Stanley Edgar Hyman. Norton, 1963. Young Alex is one of the street terrorists whom the state must recondition against violence.

Burgess, Anthony, i.e., John Anthony Burgess Wilson. *The Wanting Seed.* 1962; repr. Ballantine.

Capek, Karl. *R. U. R.*; with Josef Capek. [various editions] The 1921 play that coined the term robot.

Capek, Karl. *War With the Newts.* 1936; repr. Berkley Medallion. Sea creatures enslaved by man revolt against him.

Carr, Terry, ed. *Science Fiction for People Who Hate Science Fiction.* Doubleday, 1966. Nine stories.

Christopher, John. *The Guardians.* Macmillan, 1970. A 21st century youth discovers the fractured society divided between the megalopolis London and the Country. J

Christopher, John. *The Lotus Caves.* Macmillan, 1969. Two boys exploring the surface of the moon fall into trouble. J

Christopher, John. *Beyond the Burning Lands.* Macmillan, 1971. Sequel to *The Prince in Waiting.* Luke must elude his brother's plots against him. J

Christopher, John. *The Prince in Waiting.* Macmillan, 1970. The year 2000 sees technology destroyed; a young boy is a potential leader if he can survive. J

Clareson, Thomas D., ed. *A Spectrum of Worlds*; with an introd. and notes. Doubleday, 1972. This collection is intended to show the development of modern science fiction. After an introductory historical essay, the fourteen stories are given chronologically with extensive comments by the editor.

Clarion. 1- Ed. by Robin S. Wilson. [publisher varies] A collection based on those writers who have attended the Clarion Writers Workshops.

Clarke, Arthur Charles. *Across the Sea of Stars*; an omnibus containing the complete novels of *Childhood's End* (1953) *Earthlight* (1955) and 18 short stories. Introd. by Clifton Fadiman. Harcourt, 1959. Y

*Clarke, Arthur Charles. *Childhood's End*. 1953; repr. Harcourt, 1963. The earth is invaded and the result is a golden age; but then the children begin to change.

Clarke, Arthur Charles. *The City and the Stars*. Harcourt, 1956. One city is all that is left of civilization. Y

Clarke, Arthur Charles. *The Deep Range*. Harcourt, 1957. The adventures of a grounded engineer sent to a submarine patrol shepherding whales. Y

Clarke, Arthur Charles. *Dolphin Island*; a story of the people of the sea. Holt, 1963. Communication with dolphins and skin diving. J

Clarke, Arthur Charles. *Earthlight*. Harcourt, 1955. Earth's secrets are being sold to the Federation and war is imminent. Also in *Across the Sea of Stars*. Y

Clarke, Arthur Charles. *From the Ocean, from the stars*; an omnibus containing the complete novels: *The Deep Range* (1957) and *The City and the Stars* (1956) and twenty-four short stories. Harcourt, 1958. Y

Clarke, Arthur Charles. *Islands in the Sky*. Winston, 1952. Boy traveler helps ward off interplanetary thugs. J

*Clarke, Arthur Charles. *The Nine Billion Names of God*; the best short stories of. . . Harcourt, 1967. Introduction and twenty-five stories. Y

Clarke, Arthur Charles. *The Other Side of the Sky*. Harcourt, 1958. Fourteen stories. J

Clarke, Arthur Charles. *Prelude to Mars*; an omnibus containing the complete novels: *Prelude to Space* (1952) and *The Sands of Mars* (1954) and sixteen short stories. Harcourt, 1965. Y

Clarke, Arthur Charles. *Prelude to Space*. 1952; repr. Harcourt, 1965. The events leading to man on the moon. Y

Clarke, Arthur Charles. *Rendezvous with Rama*. Harcourt, 1973. Astronauts are sent to investigate a large sphere verging on our solar system; they discover the civilization who made it.

Clarke, Arthur Charles. *The Sands of Mars*. 1954; repr. Harcourt, 1967. Travel to Mars and the establishment of a colony there. Also in *Prelude to Mars*. Y

Clarke, Arthur Charles, ed. *Time Probe*; the sciences in science fiction. Delacorte, 1966. Stories based on the various sciences. Y

Clarke, Arthur Charles. *2001: A Space Odyssey*. Norton, 1968. Based on a screenplay by Stanley Kubrick and Arthur Clarke. Search for the origin of a black monolith found on the moon. The movie is based on the germ of an idea in Clarke's story "The Sentinel," and this novel helps to explain the movie. Y

Clarke, Arthur Charles. *The Wind from the Sun*; stories of the space age. Harcourt, 1972. Eighteen stories written in the 60's including the novella "A Meeting with Medusa."

Clement, Hal, i.e., Harry Clement Stubbs. *Mission of Gravity*. Doubleday, 1954. Adventure set on Mesklin, a planet with such enormous gravity it is flat.

Conklin, Groff, ed. *The Best of Science Fiction*; ed. with an introd. Preface by John W. Campbell. Crown, 1946.

Conklin, Groff, ed. *Giants Unleashed*. Grosset, 1965. Twelve stories based on the theme of the might of intelligence. Y

Conklin, Groff, ed. *Invaders of Earth*. Vanguard, 1952. Twenty-one stories on the theme of invasion. Y

Crichton, Michael. *Andromeda Strain*. Knopf, 1969. A space probe returns with a deadly plague that must be beaten before it destroys life on earth. Y

Cross, John Keir. *The Angry Planet*. Coward-McCann, 1946. Stowaways on a trip to Mars. J

Davies, Leslie Purnell. *Artificial Man*. 1965, Published for the Crime Club by Doubleday, 1967. In 2016 a dead man is restored to life; his growing mental powers place him in the thick of political conflict.

Delany, Samuel R. *Babel-17*. 1966; 2d. ed. Ace.

Delany, Samuel R. *The Einstein Intersection*. Ace, 1967. Man has disappeared from the Universe and it is necessary for the surviving aliens to create him.

Delany, Samuel R. *Nova*. Doubleday, 1968. Two crewmen sign on with a gang of pirates after fissionable material. Y

Del Rey, Lester. *The Infinite Worlds of Maybe*. Holt, 1966. Bill and his physics teacher travel into other dimensions in search of Bill's father. J

Del Rey, Lester. *Moon of Mutiny*. Holt, 1961. A rebellious youth in the early days of moon exploration. J

Del Rey, Lester. *Outpost of Jupiter*. Holt, 1963. Aliens and earthmen struggle to survive plague on Ganymede. J

Dick, Philip K. *Do Androids Dream of Electric Sheep?* New American Library: Signet, 1966.

Dick, Philip K. *The Man in the High Castle*. Popular Library, 1962. The Axis powers have won World War II and the U. S. is divided between them.

Dickson, Gordon R. *The Pritcher Mass*. Doubleday, 1972.

Disch, Thomas M. *Camp Concentration*. 1968; repr. Doubleday, 1969.

Ellison, Harlan, ed. *Again, Dangerous Visions*; 46 original stories. Doubleday, 1972. Sequel to *Dangerous Visions*; introduction tells the history of that collection.

Ellison, Harlan. *Alone Against Tomorrow*; stories of alienation in speculative fiction. Macmillan, 1971. Twenty stories.

*Ellison, Harlan, ed. *Dangerous Visions*; 33 original stories. Doubleday, 1967. The most famous and controversial anthology of science fiction; each story is prefaced by the editor with an afterword by the author except in the case of Ellison where the preface is by Robert Bloch.

Ellison, Harlan, ed. *The Last Dangerous Visions*. [in process]

ELLISON, HARLAN: Leslie Kay Swigart, comp. *Harlan Ellison*; a bibliographical checklist. Williams Publishing Co., 1973. (The Compiler/P.O. Box 8570/ Long Beach, CA 90808, $3.00)

Engdahl, Sylvia Louise. *Enchantress from the Stars*. Atheneum, 1970. Conflict arises when three guardinas try to prevent the takeover of a planet by an outside force. J

Engdahl, Sylvia Louise. *The Far Side of Evil*. Atheneum, 1971. Sequel to *Enchantress*; Elana is given a planet to shepherd into the nuclear age. J

Engdahl, Sylvia Louise. *Journey Between Worlds*. Atheneum, 1970. Melinda comes to understand herself in the Mars colony. J

Farmer, Philip Jose. *The Book of Philip Jose Farmer*; ed. by Donald A. Wollheim. Daw Books, 1973.

Farmer, Philip Jose. *The Fabulous Riverboat*. Putnam, 1971. Second in a trilogy beginning with *To Your Scattered Bodies Go*.

Farmer, Philip Jose. *To Your Scattered Bodies Go*. Putnam, 1971. All the dead of Earth are brought back to life and are led by Sir Richard Burton in a search for the meaning of existence.

Fast, Julius. *The League of the Grey-Eyed Women*. Lippincott, 1969. Only women are mutated into superior beings. Y

Ferman, Edward L. *Twenty Years of the Magazine of Fantasy and Science Fiction*; with Robert P. Mills. Putnam, 1970. In the words of one reviewer, how can you go wrong with an anthology that can draw off the cream from twenty years of a first rate magazine.

Five Fates, by Keith Laumer and others. Doubleday, 1970. Five writers treat the same theme--a man's death by euthanasia.

Frank, Pat. *Alas, Babylon*. Lippincott, 1959. A small community faces the challenges of survival after World War III.

Franklin, Howard Bruce, ed. *Future Perfect*; American science fiction in the nineteenth century. Oxford University Press, 1966. Contains stories from Poe to Twain with analytical essays.

Galaxy Magazine. *Galaxy Reader*. 1st- Doubleday, 1952-

Gernsbach, Hugo. Ralph 124C41; a romance of the year 2660. 1911; repr. in various editions. An especially good edition is Frederick Fell, 1950, with an introduction by Fletcher Pratt and Lee De Forest. Gernsbach is known as the father of American science fiction.

Harrison, Harry. *The Daleth Effect*. Putnam, 1970. An Israeli scientist discovers a way of overcoming gravity and chooses Denmark as a safe place to develop the effect for driving space ships. Y

Harrison, Harry, ed. *Worlds of Wonder*: sixteen tales of science fiction. Doubleday, 1969. J

Heinlein, Robert Anson. *Beyond this Horizon*. 1948; repr. New American Library: Signet. A gifted young man is unchallenged by his civilization until he comes upon a project that reaches beyond the known.

Heinlein, Robert Anson. *Citizen of the Galaxy*. Scribner, 1957. Thorby must adjust to each of three civilizations in turn until he finds his destiny. J

Heinlein, Robert Anson. *The Door into Summer*. Doubleday, 1957. An inventor has a chance to see the world to come in a generation.

Heinlein, Robert Anson. *Double Star*. Doubleday, 1956. An actor finds that the man he is doubling for is the most hated person in the solar system.

Heinlein, Robert Anson. *Farnham's Freehold*. Putnam, 1964.

Heinlein, Robert Anson. *Farmer in the Sky*. Scribner, 1950. A boy and his father travel to Ganymede to raise food for starving earth. J

Heinlein, Robert Anson. *Glory Road*. Putnam, 1963.

Heinlein, Robert Anson. *Have Space Suit--Will Travel*. Scribner, 1958. Kip rebuilds a space suit, rescues Peewee, and together they travel to the center of the Universe. J

Heinlein, Robert Anson. *Methuselah's Children*. 1958; repr. New American Library: Signet.

Heinlein, Robert Anson. *The Moon is a Harsh Mistress*. Putnam, 1966. The moon, a penal colony, plots for its independence from Earth. Y

Heinlein, Robert Anson. *The Past Through Tomorrow*; "Future History" stories. Introd. by Damon Knight. Putnam, 1967. Y

Heinlein, Robert Anson. *Podkayne of Mars*; her life and times. Putnam, 1963. The fortunes of a spunky character. J

Heinlein, Robert Anson. *Starman Jones*. Scribner, 1953. Travel to distant stars. J

Heinlein, Robert Anson. *Starship Troopers*. Putnam, 1959. Treats the necessity of fighting to preserve freedom.

*Heinlein, Robert Anson. *Stranger in a Strange Land*. Putnam, 1961. Valentine Michael Smith was raised by the Martians; when returned to Earth, he begins to figure out human beings and sets to establishing a new religion.

Heinlein, Robert Anson. *Time Enough for Love*. Putnam, 1973. Lazarus Long has lived 2,000 years.

HEINLEIN, ROBERT ANSON: Alexei Panshin. *Heinlein in Dimension*; a critical analysis. Introd. by James Blish. Advent, 1968. Includes "chronological bibliography" pages 193-198.

*Herbert, Frank. *Dune*. Chilton Books, 1965. Sentenced to a barren planet with his father, Paul becomes the prophetic leader of the inhabitants against the Empire. Rich sociological detail.

Herbert, Frank. *Dune Messiah*. Putnam, 1969. Sequel to *Dune* in which Paul realizes his destiny.

Hoyle, Fred. *The Black Cloud*. Harper, 1957. The first novel of this astronomer pits some British scientists against a cloud advancing on earth.

*Huxley, Aldous Leonard. *Brave New World*. 1932; repr. Harper, 1946. A classic of dystopian fiction; the 1946 edition has a foreword by the author. Y

Keyes, Daniel. *Flowers for Algernon*. Harcourt, 1966. Charly, a mentally retarded adult, has his intelligence artificially stimulated and becomes for a time a genius. Y

Knight, Damon, ed. *One Hundred Years of Science Fiction*. Simon and Schuster, 1968. Stories chronologically presented. Y

*Knight, Damon, ed. *A Science Fiction Argosy*. Simon & Schuster, 1972. Represents the science fiction of the 50's and 60's in 24 stories and two novels: Alfred Bester's *The Demolished Man* and Theodore Surgeon's *More Than Human*.

Knight, Damon, ed. *Towards Infinity*; 9 science fiction tales. Simon & Schuster, 1968. Y

Knight, Damon, ed. *Worlds to Come*; nine science fiction adventures. Harper, 1967. Includes a list of "More good reading in science fiction," p. 337. J

Laumer, Keith. *The Day Before Forever*, and Thunderhead. Doubleday, 1968. A novelette and a long short story; in the first a man with a foggy memory tracks down his identity; in the second a space ship hurries to the rescue.

*LeGuin, Ursula Kroeber. *The Left Hand of Darkness*. Ace, 1969. An ambassador to the planet Winter through his friendship with one resident learns to accept the whole alien culture and environment.

Leiber, Fritz. *The Big Time*. Ace, 1958.

Leiber, Fritz. *The Wanderer*. Walker, 1964.

Lem, Stanislaw. *Solaris*. 1961; English tr. Walker, 1970.

L'Engle, Madeline. *A Wrinkle in Time*. Farrar, Straus, 1962. One of the best time travel novels. J

Levin, Ira. *This Perfect Day*. Random, 1970. Pain has been eliminated, so has freedom. Y

*Lewis, Clive Staples. *Trilogy*: Out of the Silent Planet (1938); Perelandra (1944); That Hideous Strength (1946). Macmillan. 3v. Ransom, a philologist, is kidnapped and taken to Mars, visits Venus, and finally confronts his abductor on Earth; replete with theological and ethical overtones. Y

Lightner, A. M. *The Space Ark*. Putnam, 1968. A ship rescues the unique life forms of Shikai before its sun novas. J

*Miller, Walter M. *A Canticle for Leibowitz*. Lippincott, 1959. Mankind over hundreds of years recovers from nuclear holocaust, establishes a new renaissance, and again faces the possibility of nuclear destruction. Y

Lucie-Smith, Edward, ed. *Holding Your Eight Hands*: an anthology of science fiction verse. Doubleday, 1969.

McComas, J. Francis, ed. *Special Wonder*; the Anthony Boucher memorial anthology of fantasy and science fiction. Random, 1970. Twenty-nine accomplished writers have donated their stories to this anthology and told of their relation to Boucher.

The Magazine of Fantasy and Science Fiction. *The Best from Fantasy and Science Fiction*. 1st- Little, Brown, 195?-

Mansfield, Roger, comp. *The Starlit Corridor*; modern science fiction, short stories, and poems. Pergamon Press, 1968.

Maurois, Andre. *The Weigher of Souls* (1931) & *The Earth Dwellers*. Epilogue by Jacques Choron. Tr. by Hamish Miles. Macmillan, 1963. Two short novels.Y

Merril, Judith, ed. *SF*; the best of the best. Delacorte Press, 1967. Twenty-nine stories chosen from *SF Annual*, 1955-1960.

Mohs, Mayo, ed. *Other Worlds, Other Gods*; adventures in religious science fiction. Doubleday, 1971. Twelve stories and a poem.

**Nebula Award Stories*. v.1- 1965- Doubleday [annual] Editor varies with each issue; recent volumes have also included survey essays from the speeches delivered at the awards banquet.

New Dimensions. v.1- Ed. by Robert Silverberg. Doubleday, 1971-

Niven, Larry. *Ringworld*. Ballantine, 1972. An artificial world, covering millions of miles, circles its sun.

Niven, Larry. *World of Ptavvs*. Ballantine, 1966. Danger from a telepathic alien.

North, Joan. *The Light Maze*. Farrar, Straus, 1971. Search for a missing man in another dimension. J

Norton, Andre. *The Beastmaster*. Harcourt, 1959. Hosteen with his animals seeks revenge for the destruction of earth.

Norton, Andre. *Exiles of the Stars*. Viking, 1971. Sequel to *Moon of Three Rings*; Krip and Maelen are forced into another conflict--hidden powers on a supposedly uninhabited planet. J

Norton, Andre. *Ice Crown*. Viking, 1970. Reveny breaks the laws of cultural embargo and becomes involved with the residents of the planet Clio. J

Norton, Andre. *Lord of Thunder*. Harcourt, 1962. Hosteen with his animals discovers a plot against the Terran colonists. Y

Norton, Andre. *Moon of Three Rings*. Viking, 1966. Krip and Maelen struggle against seemingly illusory powers. J

Norton, Andre. *Postmarked the Stars*. Harcourt, 1969. Trouble in the interplanetary mail service. J

Norton, Andre. *Star Rangers*. Harcourt, 1953. Scouts must establish a means of survival on a new world. J

Norton, Andre. *The Time Traders*. World, 1958. Conflict between Bronze Age tribes, aliens, and Communists. J

Norton, Andre. *Uncharted Stars*. Viking, 1969. Search for the zero stone and the secret of an ancient civilization. J

Nourse, Alan E. *Raiders of the Rings*. McKay, 1962. Conflict between Earth and the exiled spacers who must raid it. J

Nourse, Alan E. *Rx for Tomorrow*; tales of science fiction, fantasy, and medicine. McKay, 1971. Eleven stories. J

Nourse, Alan E. *Star Surgeon*. McKay, 1960. The first alien to become a qualified surgeon on a starship. J

Nova. 1- Ed. by Harry Harrison. Walker, 1971-

Offut, Andrew J. *Messenger of Zhuvastou*. Berkley, 1973.

Orbit; an anthology of new science fiction stories. 1- 1966- Putnam [annual] Subtitle varies.

*Orwell, George. *1984*. Harcourt, 1949. Classic work on future totalitarianism. Y

Pangborn, Edgar. *Davy*. 1964; repr. Ballantine.

Pangborn, Edgar. *A Mirror for Observers*. Doubleday, 1954.

Panshin, Alexei. *Rite of Passage*. Ace, 1968. Mia must leave the closed world of her ship for the month of trial on a colony.

Playboy. *The Playboy Book of Science Fiction and Fantasy*. Playboy Press, 1966. The best writers that money can buy.

*Pohl, Frederik. *The Space Merchants*; with Cyril M. Kornbluth. Walker, 1953. Large corporations dominate and advertising agencies are at war with one another.

POHL, FREDERIK: Mark Owings, comp. "Frederik Pohl: Bibliography." F&SF. XLV (September 1973) 65-69.

Quark; a quarterly of speculative fiction. 1-4, 1970. Ed. by Samuel R. Delany and Marilyn Hacker. Paperback Library [no more published] Emphasized experimental science fiction without the usual conventions.

Rand, Ayn. *Anthem*. 1946; repr. Caxton, 1953. A novelette portraying a totally collectivized society; challenges the concept in *Brave New World* and *1984* that civilization is possible without freedom. Y

Rand, Ayn. *Atlas Shrugged*. Random House, 1957. A massive novel which analyzes the philosophic and political situation in a near future time when the motor of the world is coming to a stop.

Russ, Joanna. *And Chaos Died*. Ace, 1970.

Russ, Joanna. *Picnic on Paradise*. Ace, 1968.

SF: Author's Choice. 1- Putnam.

**Science Fiction Hall of Fame*. V.1: The Greatest Science Fiction Stories of All Time; ed. by Robert Silverberg. V.2: The Greatest Science Fiction Novellas of All Time; ed. by Ben Bova [in 2 pts., A & B] Doubleday, 1970, 1973. 3v. Outstanding examples chosen by the members of The Science Fiction Writers of America to predate their Nebula Award.

*Shelley, Mary Wollstonecraft. *Frankenstein*; or, The Modern Prometheus. 1818. [various editions available] The novel which is taken by many to be the first science fiction novel because it deals with the implications of modern science. A recommended edition is a reprint of the 1831 edition, edited with an introduction by M. K. Joseph, Oxford University Press,1969. Y

Shelley, Mary Wollstonecraft. *The Last Man*. 1826; repr. ed. with an introd. by Hugh J. Luke. University of Nebraska Press, 1965. Prince Edward wanders the world alone following a plague.

Shute, Nevil. *On the Beach*. Morrow, 1957. In Australia the remnants of civilization wait the nuclear clouds that are approaching. Y

Silverberg, Robert. *Across a Billion Years*. Dial Press, 1969. An archeological expedition discovers the High Ones at the point of their extinction.J

Silverberg, Robert. *Calibrated Alligator*, and other science fiction stories. Holt, 1969. Nine stories. Y

Silverberg, Robert. *Dying Inside*. Scribner, 1972.

Silverberg, Robert. *Hawksbill Station*. Doubleday, 1968. Men are sentenced to prison from which there is no escape--it is located one billion years in the past.

Silverberg, Robert, ed. *Mind to Mind*; nine stories of science fiction. Nelson, 1971. Theme of telepathy. J

*Silverberg, Robert, ed. *The Mirror of Infinity*; a critic's anthology of science fiction. Harper & Row, 1970. Thirteen stories each with explication by a critic of science fiction.

Silverberg, Robert. *Nightwings*. Walker, 1969.

Silverberg, Robert. *Planet of Death*. Holt, 1967. Crawford escapes earth but faces World Seven, a killer planet. J

Silverberg, Robert, ed. *Science Fiction Bestiary*; nine stories. Nelson, 1971. J

Silverberg, Robert. *Time of the Great Freeze*. Holt, 1964. Efforts to reach London in the next ice age. J

Silverberg, Robert. *To Live Again*. Doubleday, 1969. In the days of transplanting personae, who will become Paul Kaufmann, one of the world's most powerful men?

Silverberg, Robert, ed. *Tomorrow's Worlds*. Meredith, 1969. Ten stories, one on each planet and the moon. Y

Sutton, Jean. *The Programmed Man*; with Jeff Sutton. Putnam, 1968. Three way conflict between two alien groups and the earthmen. J

Sutton, Jefferson. *Beyond Apollo*. Putnam, 1966. Trouble installing the first permanent moon station. Y

Three for Tomorrow; three original novellas. We all Die Naked, by James Blish; the Eve of Rumoko, by Roger Zelazny; How it Was When the Past Went Away, by Robert Silverberg. Meredith, 1969. Theme: With increasing technology comes increasing vulnerability. Y

Tolkien, John Ronald Reuel. *The Hobbit*; or, There and Back Again. Houghton Mifflin, 1938. How a rather sedentary Hobbit, Bilbo Baggins, set out to find his fortune. Precursor to *The Lord of the Rings*.

*Tolkien, John Ronald Reuel. *The Lord of the Rings:* The Fellowship of the Ring (1953); the Two Towers (1954); The Return of the King (1956). Houghton Mifflin, 1966. 3v. The league of hobbits, elves and men sets out to destroy the One Ring, and break the power of the evil Sauron.

Vance, Jack. *The Last Castle* (1967) and *The Dragon Masters* (1963) Ace, 1972.

Van Vogt, Alfred Elton. *The Silkie*. Ace, 1969.

Van Vogt, Alfred Elton. *Slan*. Arkham House, 1946. Earthmen against supermen.

Van Vogt, Alfred Elton. *The War Against the Rull*. Simon & Schuster, 1959.

Van Vogt, Alfred Elton. *The World of Null-A*. Simon & Schuster, 1948. Advancement from Earth is given to contest winners; one contestant's adventures begin when he discovers he is not who he thinks he is.

Verne, Jules. *From Earth to the Moon, and a Trip Around It*. 1865 and 1872. [various editions available] Three men are shot in a capsule to the moon. Y

Verne, Jules. *A Journey to the Center of the Earth*. 1864. [various editions available] A scientist and two lads decode a message of a previous explorer and follow his passage from Iceland to the Mediterranean under the earth. Y

Verne, Jules. *Twenty Thousand Leagues Under the Sea*. 1869. [various editions available] Introduces Captain Nemo and his submarine, The Nautilus. Sequel is *Mysterious Island*, a Robinson Crusoe type story. Y

VERNE, JULES: Kenneth Allot. Jules Verne. London: Crescent Press, 1940.

Vonnegut, Kurt. *Cat's Cradle*. 1963; repr. Delacorte. His attack on progress through the danger of a chain reaction.

Vonnegut, Kurt. *Player Piano*. 1952; repr. Delacorte. Revolt against the machine.

Vonnegut, Kurt. *The Sirens of Titan*. 1959; repr. Delacorte, 1971. A wealthy man gives up his earthly pleasures to pursue the sirens.

Vonnegut, Kurt. *Slaughterhouse-Five*; or, The Children's Crusade, a duty-dance with death. Delacorte, 1969. Billy Pilgrim survives the fire-bombing of Dresden to tell his tale which includes a trip to the planet Tralfamadore. Y

Weinbaum, Stanley Grauman. *Martian Odyssey*, and others. Fantasy Press, 1949. Twelve stories.

Wells, Herbert George. *Best Science Fiction Stories*. Dover, 1966.

Wells, Herbert George. *The Invisible Man*. 1897. [various editions available] A scientist learns how to turn himself invisible but doesn't gain what he expected. Y

Silverberg, Robert. *Tower of Glass.* Scribners, 1970. In 2218 the androids revere their maker; he, however, is more interested in making contact with intelligent signals eminating from outer space.

Silverberg, Robert, ed. *Voyagers in Time*; twelve stories. Meredith Press, 1967. Y

Silverberg, Robert. *The World Inside.* Doubleday, 1971. Skyscrapers, each a city in itself.

Silverberg, Robert, ed. *Worlds of Maybe*; seven stories of science fiction. Nelson, 1970. Alternate worlds theme. J

Simak, Clifford D. *Best Science Fiction Stories of . . .* Doubleday, 1971. Seven stories.

Simak, Clifford D. *Cemetery World.* Putnam, 1973. The Earth is a vast graveyard for the galaxy; those who come to it are hunted.

Simak, Clifford D. *City.* Gnome Press, 1952. Five stories of man's future evolution.

Simak, Clifford D. *The Goblin Reservation.* Putnam, 1968. Maxwell investigates a supernatural world only to learn he has been murdered and he must prove he is not his duplicate.

Simak, Clifford D. *Way Station.* Doubleday, 1963. At an innocuous way station, where space travellers stop and tell their tales, presides Enoch Wallace, who suddenly finds his world in danger of being destroyed.

Smith, Edward Elmer. *The Skylark of Space.* 1928; repr. Pyramid, 1958. First of the Skylark series; voyages to the ends of the Universe.

Smith, Edward Elmer. *Triplanetary.* 1948; repr. Pyramid, 1965. First of the Lensman series; the Earth is between two inimical galaxies.

SMITH, EDWARD ELMER: Ron Ellik. *The Universes of E. E. Smith*; with Bill Evans. Advent, 1968.

Spectrum; a science fiction anthology. 1- Harcourt, 1962-

Spinrad, Norman. *Bug Jack Barron.* Walker, 1969.

Stapledon, William Olaf. *Last and First Men*; a story of the near and far future. 1931; repr. Penguin. Covers the future of man from 1930 to his extinction.

Stapledon, William Olaf. *Odd John*; a story between jest and earnest. 1936; repr. Peter Smith, 1972. Early superman story; this edition bound with *Sirius*, the story of love between an intelligent dog and a girl.

Stevenson, Robert Louis. *The Strange Case of Dr. Jekyll and Mr. Hyde.* 1886. [various editions available] Two sides of one nature. Y

Stewart, George Rippey. *Earth Abides.* Random House, 1949. A remnant survives after a global plague, but civilization is the chief victim. Y

Stoker, Bram. *Dracula.* 1897. [various editions available] The classic novel of vampirism.

*Sturgeon, Theodore, i.e., Edward Hamilton Waldo. *More than Human.* Farrar, Straus, 1953. A superman is created by the union of six personalities.

Sturgeon, Theodore. *Sturgeon is Alive and Well*; a collection of short stories. Putnam, 1971. Eleven of the twelve are recent.

Sutton, Jean. *The Beyond*; with Jeff Sutton. Putnam, 1967. Alec is assigned to investigate whether Engo has been invaded from the future. J

Wells, Herbert George. *Seven Science Fiction Novels.* Dover, 1934. The Time Machine, The Island of Dr. Moreau, The Invisible Man, The War of the Worlds, The First Men in the Moon, The Food of the Gods, In the Days of the Comet, Men Like Gods.

*Wells, Herbert George. *The Time Machine*, an invention. 1895. [various editions available] A traveler to the future finds mankind divided into two species, the beautiful Eloi and the grotesque Morlocks. Y

*Wells, Herbert George. *The War of the Worlds.* 1898. [various editions available] A Martian invasion.

WELLS, HERBERT GEORGE: Bernard Bergonzi. *The Early H. G. Wells*; a study of the scientific romances. University of Toronto Press, 1961.

WELLS, HERBERT GEORGE: Julius Kagarlitski. *The Life and Thought of H. G. Wells.* London: Sedgwick and Jackson, 1966.

WELLS, HERBERT GEORGE. Jack Williamson. *H. G. Wells*; critic of progress. Mirage, 1973.

World's Best Science Fiction. Ace [annual]
Reprints from magazines and other annuals.

Wyndham, John, i.e., John Benyon Harris. *The Day of the Triffids.* Doubleday, 1951. First most inhabitants are blinded by a comet which shells the earth, but then come the walking, carnivorous plants.

Wyndham, John, i.e., John Benyon Harris. *The Midwich Cuckoos.* Ballentine, 1957. The women of Midwich find themselves unexplainably pregnant; as their children grow they develop unusual powers.

Zamiatin, Evgenii Ivanovich. *We.* Tr. by Mirra Ginsburg. Viking, 1972. Published in Russia in 1924; an overlooked classic ranking with *1984* and *Brave New World.*

Zelazny, Roger. *The Doors of His Face, The Lamps of His Mouth,* and other stories. Doubleday, 1971. Fifteen stories.

Zelazny, Roger. *Lord of Light.* Doubleday, 1967.

Zelazny, Roger. *This Immortal.* Ace, 1966.

This listing has proved to be but a sample of the wealth of science fiction that has been written. Despite Sturgeon's Law that "ninety percent of science fiction is crap, but then ninety percent of everything is crap," I believe that I have not indicated every worthwhile author of science fiction, nor have I succeeded in listing every superior book by the authors presented. But this is a start.

PROZINES

In science fiction where the action is has always been the science fiction magazines. As with other American literary genres, science fiction had its pulp origins. And although there have been great changes in the development of science fiction so that the field is now marvelously diverse, yet the little pulp magazines, seemingly all the same, continue to carry the latest and hotest science fiction stories and serialized novels. Actually at this time the market for science fiction is quite wide. Not only do such mass circulation magazines as *Playboy* and *Boys Life* regularly carry science fiction, but there are seven American magazines devoted wholely or primarily to science fiction.

Although the careers of magazines are veritable rollercoasters, six of the present day science fiction magazines have been in existence since the 1950's or before in one form or another. Although each of these magazines has its special following, choice between them is a matter of individual preference. For the teacher or library, they are all first purchase.

The most fan oriented of the prozines is also the oldest, *Amazing Science Fiction Stories* (v.1 no.1, April 1926). Under the editorship of Ted White, himself a noted fan, *Amazing* has a relaxed atmosphere. Although bi-monthly, it normally carries a serial--usually concluded in two parts--a novelette, and several short stories. The book reviews in *Amazing* are excellent, they are longer than those in other prozines, and are written by a battery of science fiction critics such as Alexei Panshin, Cy Chauvin, editor White, and others. "The Clubhouse," a department given over to fan activities carried for four issues (December 1972-June 1973) *The Enchanted Duplicator*, a fannish allegory by Bob Shaw and Walt Willis. It now carries fanzine reviews. An editorial by White and a letter column round out each issue. (Amazing/Box 7/Oakland Gardens/Flushing, NY 11364, 60¢/ea., 6 for $3.00, 12 for $5.50)

Analog Science Fiction/Science Fact is the monthly preferred by those who like their stories based on hard science with a here and now relevancy. Analog is the result of a merger with *Astounding* (v.1 no.1, January 1930) which for many years was edited by the dean of science fiction editors, John W. Campbell. Ben Bova is the current editor, and editorials on some social concern related to science are a part of each issue. Also in each number is a "Science Fact" article for which the contributors vary. P. Schuyler Miller is the regular book reviewer, but there are no movie reviews. Readers have their say in the letter column, "Brass Tacks," and their opinions of a previous issue's contents are tabulated in "The Analytical Laboratory." Each issue has a serial novel, usually carried in three parts, a novelette or two, and as many stories as can be squeezed into the remaining space. Analog is noted for its artistic covers; interior illustrations are well suited to each story and admirably executed within the limits of black and white drawings. (Analog/Box 5205/Boulder, CO 80302, 60¢/ea.; 12 for $6.00, 24 for $10.00, 36 for $13.00)

The *Magazine of Fantasy and Science Fiction* (v.1 no.1, Fall 1949) is beloved by more readers than any other. It is an eclectic monthly, steering between the shoals of new wave fiction and hard science. Fantastic elements are just as home here as pure science fiction. The stories in F&SF are interesting, first and foremost, and just as often well written. And it is a matter of pride to the magazine that many young authors have first been published in its pages. F&SF runs no serials; each issue is complete, made up of one to three novelettes and a half dozen or so short stories. Books are reviewed by a rotating gallery of authors and critics, but Baird Searles is resident to do the films as is Isaac Asimov to write his chatty articles on some aspect of science or whatever strikes his fancy. There is no interior art; neither are there editorials or a letter column, but a curious contest is always underway to jolly the readers. (F&SF/Box 56/Corwall, CT 06753, 75¢/ea., 12 for $8.50)

Galaxy Science Fiction (v.1 no.1, October 1950) began as a means of giving a medium to writers who couldn't find expression in the more hard core *Astounding*. The editorial standards of *Galaxy* have been high, if not somewhat vaunted (for a long time you couldn't get published in *Galaxy* unless

you read it regularly). But the magazine has gained the lead in circulation over other prozines and with September 1973 it became a monthly. Issues are large and it is not unusual for them to carry two serials at a time--one beginning as its predecessor ends--a couple novelettes, and three to six short stories. Editorials and letters are kept to a minimum. An occasional feature is "Galaxy Stars"--brief biographical material on some of the contributors, having the appearance of a filler. Theodore Sturgeon is the regular book reviewer. (Galaxy/Box 2895/Boulder, CO 80303, 75¢/ea., 12 for $9.00)

Worlds of If Science Fiction (v.1 no.1, March 1952) is the most strictly science fiction of the lot. Bimonthly issues contain one serial, usually several novelettes, and a few short stories. Definitely for more serious readers. There are no editorials but Lester Del Rey often philosophizes in his book review column. Letters to the editor seem to lack the pizazz of other letter columns; no burning issues here. Of interest to actifans is the "SF Calendar," listing future conventions. The art is very ordinary. (If/Box 2895/Boulder, CO 80303, 75¢/ea., 12 for $9.00)

The sibling publication of *Amazing* is *Fantastic Science Fiction & Fantasy Stories* (v.1 no.1, Summer 1952). This bimonthly has a slightly more exotic flavor than others and for some reason has never caught on to the extent of the other prozines. Although novels, novelettes and numerous short stories are packed into each issue, the same writers seem to reappear. Ted White edits, answers letters, and also supplies some of the stories. Fritz Leiber is editor of "Fantasy Books" and usually reviews only one title per issue. Art except for the covers is very pedestrian. (Fantastic/Box 7/ Oakland Gardens/Flushing, NY 11364, 60¢/ea., 6 for $3.00)

A magazine that has gone against the tradition of science fiction publishing and contrary to the expectations of most fans is *Vertex* (v.1 no.1, April 1973). This bimonthly is not only slick, full size, and well illustrated, it is expensive. Although *Vertex* is unrestrained in advertising itself, it does carry top dollar authors, lavish and well articulated art work, and features beside the fiction, one or two science articles and an interview with a famous science fiction author. (Vertex/8060 Melrose Ave/Los Angeles, CA 90046, $1.50/ea., 6 for $8.00, 12 for $14.00, 48 for $24.00; volume 1 is also available bound at $12.95 for the library edition.)

Few drug stores carry the complete line of science fiction magazines. It is even a problem picking all of them up in book stores. Not all news agencies handle each of the prozines, and in small towns, unless you get to the bookstore the day a shipment arrives, someone else is likely to beat you to the few copies that are placed on sale. Furthermore few libraries carry the prozines and most private collectors are wary of losing even one copy by loaning it to a friend.

However there is an active market in old prozines. Most second hand bookstores have a Science Fiction section where it is often possible to buy magazines and paperbacks for half price. A list of mail order science fiction specialty book shops appears in Neil Barron's "Anatomy of Wonder: A Bibliographical Guide to Science Fiction," *Choice*, VI (January 1970) 1536-1545, updated in "Science Fiction Revisited," *Choice*, X (September 1973) 920-927. Barron lists other sources of information on science fiction including special library collections.

SCIENCE FICTION FILMS

The idea that many people have of science fiction comes from the films they have seen. Unfortunately an adverse reaction is formed by many of them which must play to a lower common denominator than printed materials do. Films are also promoted to emphasize their more sensational aspects, and most television fare has little more subtlety. Science fiction films, however, have played an important role in the development of motion pictures, and many of them are recognized for their artistic qualities. The following brief list has been prepared to indicate some of the better science fiction films which may be studied in themselves or used jointly with the pursual of other science fiction literature. They are listed in chronological order.

1902, *A Trip to the Moon* (Le Voyage dans la Lune), directed by Georges Melies. Thirty scenes of some earthmen shot to the moon; 16 minutes.

1926, *Metropolis*, directed by Fritz Lang. Revolt in the utopia of 2000 A.D.

1929, *The Woman in the Moon* (Frau im Mond), directed by Fritz Lang. Manned rocket flight to the moon, noted for its realism.

1931, *Frankenstein*, directed by James Whale. Noted for Boris Karloff's sympathetic portrayal of the monster.

1932, *Dr. Jekyll and Mr. Hyde*, directed by Robert Mamoulian. Outstanding production with Frederic March in Academy Award title role.

1932, *Island of Lost Souls*, directed by Erle C. Kenton. An adaptation of Wells' *The Island of Dr. Moreau*; Charles Laughton plays the fiendish scientist.

1933, *The Invisible Man*, directed by James Whale. Claude Rains is Dr. Griffin in this stunning adaptation of H. G. Wells' novel.

1933, *King Kong*, directed by Ernest B. Schoedsack and Merian C. Cooper. This story of the giant ape is admired for its special effects.

1935, *The Bride of Frankenstein*, directed by James Whale. Sequel to *Frankenstein* (1931); partially satirical of this genre, partially horrific.

1936, *Things to Come*, directed by William Cameron Menzies. The world from the War of 1940 to mid 21st century; screenplay by H. G. Wells.

1950, *Destination Moon*, directed by Irving Pichel. Pedestrian account of man's first trip to the moon, capsulizing current technology; based on Heinlein's *Rocket Ship Galileo*.

1950, *Seven Days to Noon*, directed by John Brulting. Memorable scenes of an evacuated London as the search is on to find a missing atomic bomb.

1951, *The Day the Earth Stood Still*, directed by Robert Wise. Klaatu (Michael Rennie) and his robot come to warn the earth against nuclear weapons.

1951, *The Man in the White Suit*, directed by Alexander MacKendrick. A satire on labor-management relations when researcher Alec Guiness discovers a synthetic that threatens to revolutionize the textile industry.

1951, *The Thing from Another World*, directed by Christian Nyby. Something from outer space has crashed into the North Pole.

1951, *When Worlds Collide*, directed by Rudolph Mate. Based on the book by Balmer and Wylie.

1952, *The Sound Barrier*, directed by David Lean. Here and now science fiction of the efforts of a manufacturer (Ralph Richardson) to crack the sound barrier; excellent script by Terrence Rattigan and memorable flying scenes.

1953, *It Came From Outer Space*, directed by Jack Arnold. An astronomer (Richard Carlson) sees a saucer land in the Arizona desert. The aliens proceed to take over the residents including his girl friend (Barbara Rush).

1953, *The War of the Worlds*, directed by Byron Haskins. A translation of Wells' Martian invasion to post war America.

1954, *The Creature from the Black Lagoon*, directed by Jack Arnold. The first in a series of Gill Man movies, concerns the discovery by a scientist (Richard Carlson) of what may be the missing link.

1954, *The Naked Jungle*, directed by Byron Haskins. Leiningen (Charlton Heston) struggles to save his Brazilian coffee plantation against advancing warrior ants.

1954, *Them*, directed by Gordon Douglas. Atomic testing has produced mutated ants; consummate tension.

1955, *This Island Earth*, directed by Joseph Newman. Weak acting and story but excellent special effects. Scientists (Rex Reason and Faith Domergue) find themselves employed by aliens from Metaluna in their war efforts.

1956, *Forbidden Planet*, directed by Fred McLeod Wilcox. The first film starring Robby the Robot. Commander Adams (Leslie Nielsen) lands on Altair IV to find it inhabited by the only survivors of a previous expedition, Morbius (Walter Pigeon) and his daughter, Alta (Anne Francis). The planet was previously inhabited by the Krel, who disappeared from it, leaving behind their awesome technology. Baxter sees this as a parallel to *The Tempest*.

1956, *Invasion of the Body Snatchers*, directed by Don Siegel. Unfortunately corny title, but heightened suspense and tension. Beings invade the earth by taking over humans.

1957, *The Incredible Shrinking Man*, directed by Jack Arnold. From exposure to a combination of ingredients, a man begins to shrink, ending in some adventures in the world that has outsized him.

1959, *On the Beach*, directed by Stanely Kramer. Based on the novel by Nevil Shute; stars Gregory Peck as the American submarine captain and Ava Gardner as the Australian girl.

1962, *The Damned*, directed by Joseph Losey. Experiment to rear a group of radioactive children to withstand the third world war.

1963, *The Birds*, directed by Alfred Hitchcock. What would happen if birds should suddenly turn against man? Tippi Hedren and Rod Taylor find out.

1964, *Doctor Strangelove*, directed by Stanley Kubrick. Black humor of America's SAC defenses. Notable for the triple role of Peter Sellers as President Muffley, an R.A.F. liason officer, and Dr. Strangelove.

1964, *The Pier* (La Jetee), directed by Chris Marker. A man travels from the destroyed world of the future to the time of his childhood in Paris; he finds the girl he had glimpsed one day at the airport and refuses to return to the future. Told with amazing style by use of almost all stills. 29 minutes.

1965, *Alphaville*, directed by Jean-Luc Godard. An agent from earth is set against an antihuman computerized state on Alpha 60.

1966, *Fahrenheit 451*, directed by Francois Truffaut. Based on the Bradbury novel with Oskar Werner as Montag and Julie Christie in a dual role.

1966, *The Menagerie*; written by Gene Roddenberry. Two parts of Star Trek, including the first pilot. Spock stands trial for disobedience by taking an almost destroyed Captain Pike (Jeffrey Hunter) to the planet he had once visited.

1967, *City on the Edge of Forever*; written by Harlan Ellison. Spock and Kirk enter a vortex which allows them to follow McCoy to another time in this Star Trek episode.

1967, *Planet of the Apes*, directed by Franklin J. Schnaffner. First and best of the Ape movies; based on the book by Boulle.

1968, *Five Million Years to Earth*/Quartermass and the Pit, directed by Roy Ward Baker. Dr. Quartermass insists on involving himself in the investigation of a problem subway excavation. An alien space ship and psychic forces are well produced in this science fiction thriller.

1968, *2001: A Space Odyssey*, directed by Stanley Kubrick. Weak as a story but moving as spectacle, this movie reaches the ultimate in science fiction theater technique. The raging debate on its value and meaning is clarified by Clarke's book of the same title.

1970, *Colossus--The Forbin Project*, directed by Joseph Sargent. Dr. Forbin designs a computer to protect the U.S. from attack; it succeeds beyond his expectations.

1971, *The Andromeda Strain*, directed by Robert Wise. Based on the novel by Robert Crichton.

1971, *A Clockwork Orange*, directed by Stanley Kubrick. Based on the novel by Anthony Burgess; when re-released, scenes of ultra violence were cut, changing the rating from X to R.

1971, *THX 1138*, directed by George Lucas. Set in a totally regimented society; this is an almost entirely visual movie, dialogue being swallowed by incessant muzak, voice-overs, and electronic monitoring.

1972, *Silent Running*, directed by Douglas Trumbull. Freeman Lowell (Bruce Dern) breaks orders and takes the last foliage in existence out of the solar system rather than destroy it.

Of course, this is just a smattering of the films available in this genre. The most complete listing at present is Donald C. Willis' *Horror and Science Fiction Films*; a checklist (Scarecrow Press, 1972, $15.00) which gives titles alphabetically with production data and cast. Willis does not hide his own opinions of these films, discriminating between the excellent and awful ones. For current coverage two magazines are helpful. For quality you can't beat Frederick S. Clarke's *Cinefantastique* (7470 W. Diversey/Elmwood Park, IL 60635, $2.00/ea., 4 for $4.00, 8 for $7.00, 12 for $10.00; back issues are also available). Of lesser value is Forrest E. Ackerman's *Famous Monsters of Filmland* (Warren Publishing/145 E. 32d St./New York, NY 10016, price varies per issue, $9.00 for 9 issues; back numbers are available). Although largely pictorial and emphasizing the more sensational aspects of science fiction and horror films, occasional features give perceptive appreciations of noted films and actors.

A valuable historical guide is John Baxter's *Science Fiction in the Cinema* (A. S. Barnes, 1970, $2.95); he discusses and evaluates the more important films. A critical anthology is *Focus on the Science Fiction Film*, edited by William Johnson (Prentice-Hall, 1972, $2.45 in paper) which includes reviews, interviews, critical essays, and reprints from film scripts. *Cinema of the Fantastic* by

Chris Steinbrunner and Burt Goldblatt (Saturday Review Press, 1972, $9.95) covers only fifteen films but with more attention. An almost entirely pictorial work is Ray Harryhausen's *Film Fantasy Scrapbook* (A. S. Barnes, 1972, $15.00).

Not to be overlooked are the large number of science fiction films and series presented on television. It has been estimated that fifteen percent of all prime time television is fantasy oriented, and a good share of that is science fiction. Always available too are the eternally rerun Star Trek and Ufo episodes, and even later at night the repeats from an earlier day--Outer Limits and Twilight Zone. CBS has also returned with a daily radio feature series at 10:30 p.m. Although billed as a mystery series, many of these hour length original dramas are science fiction. Tapes of earlier radio series are advertised in the prozines.

SECONDARY SOURCES

There are a few books, histories of science fiction and collections of essays mostly, that help to explain and introduce the uninitiated to the subject. None of them are definitive; part of the problem is that there is an unending debate just what science fiction is and even whether that term should be used at all. But a few of the more useful volumes are suggested here.

Aldiss, Brian W. *Billion Year Spree*; the true history of science fiction. Doubleday, 1973. The most up to date survey; despite colorful, personal views, Aldiss relates science fiction to the general culture of a period.

Amis, Kingsley. *New Maps of Hell*; a survey of science fiction. Harcourt, 1960. One of the first critical appreciations of science fiction by an outsider. Amis finds value in science fiction as social satire.

Bailey, James Osler. *Pilgrims Through Space and Time*; trends and patterns in scientific and utopian fiction. 1947; repr. Greenwood, 1972. The first literary appreciation of science fiction; discusses many authors and titles of the early period. Not all his opinions are shared by fans.

Berneri, Marie Louise. *Journey Through Utopia*. Beacon Press, 1951.

Blish, James. *The Issue at Hand*; studies in contemporary magazine science fiction. Advent, 1964; ed ed, 1967.

Blish, James. *More Issues at Hand*; critical studies in contemporary science fiction. Advent, 1970.

Bretnor, Reginald, ed. *Modern Science Fiction*; its meaning and its future. Coward-McCann, 1953. A collection of essays by editors and writers.

Cadden, John J., ed. *Science and Literature*; a reader. Heath, 1964.

Campbell, John Wood. *Collected Editorials from Analog*. Doubleday, 1966.

Clareson, Thomas D., comp. *SF: The Other Side of Realism*; essays on modern fantasy and science fiction. Bowling Green University Popular Press, 1971. The first anthology of science fiction criticism.

Davenport, Basil. *Inquiry into Science Fiction*. Longmans, Green, 1955. A brief sketch.

De Camp, Lyon Sprague. *Science Fiction Handbook*; the writing of imaginative fiction. Hermitage House, 1953.

Elliott, Robert C. *The Shape of Utopia*; studies in a literary genre. University of Chicago Press, 1970.

Eshbach, Lloyd Arthur, ed. *Of Worlds Beyond*; the science of science fiction writing. Advent, 1964.

Hillegas, Mark Robert. *The Future as Nightmare*; H. G. Wells and the Anti-Utopians. Oxford University Press, 1967.

Jonas, Gerald. "Onward and Upward with the Arts: S. F." *The New Yorker*. XLVIII (July 29, 1972) 33-36, 38, 43-44, 46, 48-52. A concise introduction to science fiction, its present practice, and the growing reception of it.

Knight, Damon Francis. *In Search of Wonder*; essays on modern science fiction. 2d ed. Advent, 1967. A collection of Knight's magazine articles and reviews in which he applies literary standards to distinguish the excellent from the mediocre in science fiction.

Lundwall, Sam J. *Science Fiction: What It's All About*. Ace, 1971. A general history of science fiction from ancient times; covers non-English speaking countries.

Moskowitz, Samuel. *Explorers of the Infinite*; shapers of science fiction. World, 1963. Covers Cyrano de Bergerac to Weinbaum.

Moskowitz, Samuel. *Seekers of Tomorrow*; masters of science fiction. World, 1966. Continues *Explorers* to Clarke.

Panshin, Alexei. *The World Beyond the Hill*; with Cory Panshin. A new study of science fiction to be published in 1974?

Philmus, Robert M. *Into the Unknown*; the evolution of science fiction from Francis Godwin to H. G. Wells. University of California Press, 1970.

Rogers, Alva. *A Requiem for Astounding*. Advent, 1964. Covers the magazine from 1930 to 1969 when it became *Analog*.

Rose, Lois. *The Shattered Ring*; science fiction and the quest for meaning. With Stephen Rose. John Knox Press, 1970. Emphasizes the religious orientation of a few authors.

The Science Fiction Novel; imagination and social criticism. 3d ed. Advent, 1969. Lectures by Heinlein, Kornbluth, Bester, and Bloch.

Walsh, Chad. *From Utopia to Nightmare*. Harper, 1962.

Wilson, Robin S., ed. *Those Who Can*; a science fiction reader. New American Library: Mentor, 1973. Professional writers tell how they write science fiction, illustrated with examples.

Wollheim, Donald A. *The Universe Makers*; science fiction today. Harper, 1971.

We are just at the beginning of the study of science fiction. With the huge academic interest in this literature, numerous critical approaches are likely to be published in ensuing years.

FANZINES

The sincerest and most devoted attention to science fiction occurs among those followers of the literature who refer to themselves as fans and to their world as fandom. Especially active fans have generated so much activity over the subject of science fiction that fandom has developed as a unique subculture with its own traditions, hierarchies, and language.

Fandom arose out of the pulp science fiction magazines as writers to the letter columns began to correspond with one another. (See Ted White on this

subject in *Amazing*, XlVII (June 1973), 4, 115-120.). Many clubs have formed across the country, especially in the more densely populated areas, but where people have been isolated in their fanatic attention to science fiction, they have felt the need to keep in contact with other fans by writing. In an age when letter writing is almost extinct, fans keep up a burgeoning correspondence that circles the world.

Two histories of fandom are *The Immortal Storm* by Sam Moskowitz (Atlantic Science Fiction Organization Press, 1954; now out of print) and Harry Warner's *All Our Yesterdays*; an informal history of science fiction fandom in the forties (Advent, 1969). Moskowitz concentrates on the beginnings of fandom and emphasizes the conflicts between rival fan clubs. Warner presents a more sober and thorough account; he is currently at work on his history of fandom in the fifties.

To extend contacts, round them up, and tie them together fans began to put out their own magazines which soon begin to become known as fanzines. With ready means of duplication--especially ditto, mimeo, and offset--fanzines have proliferated to the extent that no one knows how many there are. Estimates run beyond 200 for the U. S. alone.

The first full scale study of fanzines has recently been published by Fredric Wertham in his *The World of Fanzines*; a special form of communication (Southern Illinois University Press, 1973, $10.00). His book is a thorough and sound report of the results of a study of 210 zines published in the 1970-1972 period. Most fans write and distribute zines for the feedback they receive; they do it primarily for fun. And the efforts and expenses required to produce a fanzine often end most publishing careers after their initial issue.

Nevertheless there are a number of faneds who are so committed to fanzine publishing that they start and continue vehicles for some of the most creative and worthwhile writing that is being done on science fiction. The following are some of the notable fanzines chosen to illustrate the variety available. Sample issues might be purchased for examination before beginning a subscription.

Buck Coulson would probably deny it, but *Yandro*, which he and his wife, Juanita, have produced for twenty-one years is one of the top zines in the country. Coulson, himself, looks down on taking science fiction too seriously. He prefers to call things the way he sees them and manages after a quarter of a century to preserve a fresh attitude towards the subjects and books he discusses in a fanzine that is older than most fans. *Yandro* is old, but it is not venerable. (Coulson Publications/R.R. 3/Hartford City, IN 47348, 50¢/ea., 4 for $1.80, 12 for $5.00)

Contrasting with the unpretentious mimeo of *Yandro* is the type set *Algol*, now ten years old. Andy Porter requires so much time to put together a stunning issue of big name writers and handsome illos (he even had the playalien of the month for awhile) that he is now down to two solid issues a year. To fans *Algol* has become a semi-prozine; in his desire to do a top job, Porter has paid contributors and hired out the printing. This flight from amateur standing most fans criticize. Porter is hoping to sell *Algol* through college bookstores. (Andrew Porter/P.O. Box 4175/New York, NY 10017, $1.00/ea., 6 for $4.00)

Equally committed to producing a top zine, but continuing to go it on his own, is Bill Bowers. He and his wife, Joan, have put out the consistently inventive *Outworlds* for four years. Each issue is different from the previous thanks to Bill's predilection for graphics and tricky designs. Because it gives large space to letters, very serconish fans--those interested in serious and constructive criticism--put down *Outworlds* as too fannish. But it is always exciting. (The Bowers/P.O. Box 148/Wadsworth, OH 44281, $1.00/ea., 5 for $4.00) The Bowers also put out for a time *Inworlds*, an excellent little review of other fanzines. Now they are planning something along those lines, *Grafanedica*; a fanzine about fanzines, 75¢/ea., 4 for $2.00.

For a zine that is stamped with its editor's personality, few can surpass Richard E. Geis' *The Alien Critic* (formerly *Richard E. Geis*). Geis was the editor for several years of the much heralded *Science Fiction Review*, a zine which he quit in order to devote himself to professional writing, but he found that he had an insatiable urge to edit. *The Alien Critic* follows an unpredictable format, but the editor usually meanders in and around the letters, reviews, and articles that each issue contains. *Outworlds* and *TAC* are two of the places where authors and editors are wont to thrash out their differences with one another. In the process a lot about writing and science fiction is discussed. Lately Geis has also taken to listing books received, the contents of anthologies and magazines, and the addresses of publishers in his "The Alien Archives." (P.O. Box 11408/Portland, OR 97211, $1.00/ea., 4 for $4.00, 8 for $7.00; back issues since #5, May 1973, are available; also in microfilm from University Microfilms.)

Ed Connor does an excellent job of putting together *Moebius Trip Library*; half title is *The SF Echo*. These fantomes, so called because with #17 he began to put them out as paperback sized books, seem to attract very articulate book reviews and essays and worthy letters. The fanzine reviews, however, are brief, little more than outlines. (Edward C. Connor/1805 N. Gale/Peoria, IL 61604, 75¢/ea., 3 for $2.00, 5 for $3.00)

As might be guessed, bibliographic control of fanzines does not exist. One has to find out about them by subscribing to a few and then chase after other copies reviewed in those you have. However, one good source for listings of fanzines is *Locus*, the newspaper of the science fiction field, as its editors, Dena and Charlie Brown, have been billing it lately. There is no doubt that *Locus* has established itself as the front ranking newszine in fandom even though its coverage and publication schedule do not remain consistent. Most of the news the Browns present is excruciatingly brief, but they do announce the latest in publishers' programs, give news of authors and editors, and help to cover the larger science fiction conventions. An annual poll of its readers and recommendations for the Hugo awards are two recurring features. (Locus Publications/Box 3938/San Francisco, CA 94119, 40¢/ea., 18 for $6.00; $10.00 per year to libraries)

A fanzine of amazing regularity and consistency is Don Miller's *Son of The WSFA Journal*, a biweekly reviewzine with news of general interest to fans. Reviews of books are short, but fanzines are continuously reviewed as fully here as they are anywhere. Subscription includes also the *WSFA Journal*, a much less frequent general fanzine. A special feature of SOTWJ is "The Quarterly Prozine Index," a helpful approach to the contents of the major science fiction magazines. (Don Miller/12315 Judson Rd/Wheaton, MD 20906, 25¢/ea., 10 for $2.00 or multiples thereof)

Fanzine publishing is amazingly anarchic, but it does attract a large number of fans, many of whom start as unabashed teenagers and quickly progress from horrible crudzines to quite sophisticated offerings. Some of them currently being produced by fifteen to eighteen year olds that should be introduced to students are *Antithesis*, edited by Chris Sherman/700 Parkview Terrace/Minneapolis, MN 54416, 50¢/ea.; *Banshee*, edited by Mike Gorra/199 Great Neck Rd/Waterford, CT 06385, 35¢/ea.; *DieHard*, edited by Tony Cvetko/29415 Parkwood Dr/Wickliffe, OH 44092, 25¢/ea.; *Perceptions*, edited by Warren Johnson/131 Harrison St/Geneva, IL 60301, 50¢/ea.; *Reticulum*, edited by John Carl/3750 Green Ln/Butte, MT 59701, 25¢/ea.; and *Star Fire*, edited by Bill Breding/2240 Bush St/San Francisco, CA 94115, 25¢/ea. Doubtless there will be more with the passage of time.

Neither can college professors resist the temptation to put out a fanzine. One of the most criticism oriented fanzines is Leland Sapiro's *Riverside Quarterly*. Though most fans are put off by the use of academic paraphernalia, they most dislike the definitive way in which contributors to RQ handle their subjects; fans like to discuss, and one feels after reading an article in RQ that there is really no more to say on the subject. (Leland Sapiro/Box 14451 University Sta/Gainesville, FL 32604, 60¢/ea., 4 for $2.00; all back issues are in print.)

There is also the official organ of the Science Fiction Research Association, *Extrapolation*, edited by Thomas Clareson. Articles appear by teachers, librarians, and occasional science fiction writers who are also interested in criticism on various aspects of the study of science fiction. Although the twice yearly *Extrapolation* may seem a bit pedantic, it is doubtless of interest to the serious student of the literature. *Extrapolation*/Box 3186/The College of Wooster/Wooster, OH 44691, $1.75/ea., 2 for $3.00, 6 for $7.50; also included with membership at $20.00 a year.)

Membership in the Science Fiction Writers of America is also open to related professionals. Their *Bulletin* customarily carries a philosophical position paper by some noted author. (SFWA Bulletin/R.R. 3/Hartford City, IN 47348, $10.00 membership per year)

Luna Monthly, which now seems to be published about quarterly, is another valuable fanzine for the academically oriented science fiction audience. Published by Frank and Ann Dietz, it typically covers convention events, new publications, including a lengthy bibliographical listing, and notice of articles that have appeared on science fiction in publications outside the science fiction sphere. Book reviews are professional and of a more substantial length than is found in most fanzines. (Franklin M. Dietz/655 Orchard St/Oradell, NJ 07649, 40¢/ea., 12 for $4.00; back issues are available in paper and on microfilm.)

A new fanzine which is worth noting is Denis Quane's *Notes from the Chemistry Department*. Quane's focus is on the science in science fiction. Although his personal preference is for writing that is soundly based on sensible situations, he is mindful of the literary requirements for successful fiction. Articles are carefully written with judicious supporting arguments. Issues are short, but they have been coming out monthly. (Dr. Denis Quane/Box CC East Texas Sta/Commerce, TX 75428)

BASIC REFERENCE SOURCES

A recent listing of reference material is *SF Bibliographies*, compiled by Robert E. Briney and Edward Wood (Advent, 1972, $1.95 in paper). Their

list emphasizes bibliographies of science fiction and fantasy, checklists of various authors, and indexes of magazines. Each of the one hundred titles is annotated as to its scope. A more critical list of references is my own, *Reference Sources for the Study of Speculative Literature*, available free while they last (The Karrmann Library/University of Wisconsin/725 West Main/ Platteville, WI 53818). Thirty-nine reference titles are examined as to their coverage and organization; in addition, one hundred twelve secondary sources on literature and the future are listed.

A comprehensive *Encyclopedia of Science Fiction and Fantasy*, compiled by Donald H. Tuck, begins publication in 1974 (Advent, $20.00 for volume 1; v.2 will be out in 1976 and v.3 in 1977). It will cover as completely as possible listings of books and magazines in science fiction together with information on their authors and their fans. At present the most complete bibliography of science fiction is in Ignatius F. Clarke's *The Tale of the Future* (London: The Library Association, 1972, available in this country from Gale Research Company, $7.00). Despite British emphasis, it includes many American titles as well as translations from foreign literatures which have been subsequently published in Britain. The list is in chronological order; only five titles predate the nineteenth century.

To keep as thorough track of new publishing as possible, the listings put out by Joanne Burger are invaluable. An annual, *SF Published in* [year], has been issued since 1968. This is supplemented by the bimonthly *Forthcoming SF Books*. Both are available from the compiler, 55 Blue Bonnet Ct/Lake Jackson, TX 77566, $1.25 for 1972, and $1.50 for a current subscription. Although they are not annotated, collections of individual author's stories, anthologies, and reprints are identified; adult titles are emphasized, but juveniles are listed.

A brief guide to science fiction is John R. Pfeiffer's *Fantasy and Science Fiction* (Filter Press/P.O. Box 5, Palmer Lake, CO 80133, 1971, $4.00). Based on his course at the Air Force Academy, it is intended for the use of other teachers as well as students. Fiction since 1900 is annotated by a system of topic codes; Hugo, Nebula, and International Fantasy Award nominees and winners are indicated. A valuable section is the listing of science fiction prior to 1900; titles in this section are annotated in short sentences.

To find individual short stories within anthologies there are two indexes which somewhat overlap but serve to complement one another. Frederick Siemon's *Science Fiction Story Index* covers anthologies published 1950-1968 (American Library Association, 1971, $3.95). The other, Walter R. Cole's *A Checklist of Science Fiction Anthologies* (The Compiler, 1964, out of print) covers the period 1927 to 1963. Both provide access to the stories by author and title, but neither provides an approach by subject. The only source for finding science fiction stories by subject is the general *Short Story Index* (H. W. Wilson Company, 1953 and after) which is available in most academic and many public libraries.

At present there is no better guide to the critical study of the literature than Thomas Clareson's *Science Fiction Criticism* (Kent State University Press, 1972, $7.00). Each of 800 citations is annotated in a concise paragraph. Divided into nine sections, the checklist gives the most attention--306 items--to a variety of literary reviews, books, and the academic fanzine, *Extrapolation*. A helpful section of 63 items is "Classroom and Library."

Clareson includes some reviews of science fiction among his citations, but they are only intended as examples. The major source for discovering reviews is *SFBRI: Science Fiction Book Review Index*, compiled by H. W. Hall (The Compiler/3608 Meadow Oaks Ln/Bryan, TX 77801, v.3, 1972 is $1.50, v.1-2 are xeroxed on demand at $3.50 each). Except for *Riverside Quarterly* since 1964 and *Extrapolation* since 1959, *SFBRI* is primarily an index to reviews appearing since 1969. Hall is at work on a comprehensive index of reviews for the period 1923 through 1972 or 1973, to be published by Gale Research Company. In the meantime to reach farther back, *An Index to SF Book Reviews*, covering 1949-1969, was compiled by Barry McGhan (available from Ivor Rogers/Box 1968/Des Moines, IA 50311, 1973, $2.95) which indexes *Astounding/Analog*, *Fantasy and Science Fiction*, and *Galaxy*, three of the prozines indexed by Hall.

For the other contents of science fiction and fantasy magazines, principally the stories in them, a series of indexes begun by Erwin S. Straus and continued by the New England Science Fiction Association are useful. Straus' *MIT Science Fiction Society's Index to the S-F Magazines* covers the 1951-1965 period. It is followed by *Index to the Science Fiction Magazines* for 1966-1970 with supplements beginning 1971 (The Association/Box G MIT Branch/Cambridge, MA 02139, $8.00, $5.00, and $3.00). Stories can be found by author and title, but not subject.

There are three references underway which will put teachers and students in touch with fandom. Lee and Barry Gold are working on *Fancyclopedia III*, a successor to the previous cyclopedias on fan traditions and activities (The Golds/2471 Oak Ave/Santa Monica, CA 90405). Ken Ozanne is working on *Who's Who in Fandom* (The Compiler/'The Cottonwoods'/42 Meek's Crescent/Faulconbridge, NSW 2776/Australia). The project of Elliot Weinstein, tentatively titled "The Fannish Dictionary," will deliver the outsider from the trouble of trying to figure out the special jargon that fans have used and developed over the last forty years. Elst expects to include 1500 entries (The Compiler/7001 Park Manor Ave/North Hollywood, CA 91605).

SELECTED PUBLISHERS' ADDRESSES

With the growing interest in science fiction, more publishers than ever are turning to this market. There are a few publishers or imprints of publishers that deal primarily or exclusively with science fiction. Some of the more important ones are listed here. Their catalogs are available upon request or for a few cents; most of them discourage direct orders by charging a handling fee for each title ordered from them.

Ace Books, Dept. MM/Box 576 Times Square Sta/New York, NY 10036

Advent/P.O. Box 9228/Chicago, IL 60690

Atheneum/122 East 42d St/New York, NY 10017

Avon Books/959 Eighth Ave/New York, NY 10019

Ballantine/P.O. Box 505/Westminster, MD 21157

Bantam Books, Dept. SF/414 East Gold Rd/Des Plains, IL 60016

Berkley Publishing/200 Madison Ave/New York, NY 10016

Collier Books/866 Third Ave/New York, NY 10022

DAW Books/P.O. Box 999/Bergenfield, NJ 07621

David McKay/750 Third Ave/New York, NY 10017

Dell Books/P.O. Box 1000/Pinebrook, NJ 07058

Doubleday & Co./277 Park Ave/New York, NY 10017

Farrar, Straus & Giroux/19 Union Square W/New York, NY 10003

Fawcett Books/Greenwich, CT 06830

Harcourt Brace Jovanovich/757 53d St/New York, NY 10017

Harper & Row/10 East 53d St/New York, NY 10022

Houghton Mifflin Co./2 Park St/Boston, MA 02107

J. B. Lippincott Co./E. Washington Sq/Philadelphia, PA 19105

Macmillan/866 Third Ave/New York, NY 10022

New American Library/P.O. Box 999/Bergenfield, NJ 07621

Pocket Books/1 W. 39th St /New York, NY 10018

Prentice-Hall/Englewood Cliffs, NJ 07632

Putnam's/200 Madison Ave/New York, NY 10016

Pyramid Publications, Dept. M.O./9 Garden St/Moonachie, NJ 07074

Random House/201 East 50th St/New York, NY 10022

Scribner's/597 Fifth Ave/New York, NY 10017

Thomas Nelson/30 East 42d St/New York, NY 10017

Vantage Press/516 West 34th St/New York, NY 10001

Viking Press/625 Madison Ave/New York, NY 10022

Walker and Company/720 Fifth Ave/New York, NY 10019

Weybright and Talley/750 Third Ave/New York, NY 10017

William Morrow/105 Madison Ave/New York, NY 10016

For the addresses of other publishers, you can consult the back of the title volume of *Books in Print*; most paperback publishers are listed in *Paperbound Books in Print* in the last section. For publishers outside of the United States, *Cumulative Books Index* or *British Books in Print* are valuable should they be available to you.

Also to be recommended is the Science Fiction Book Club. Like any other book club, this one offers hardbound books to its members at greatly reduced prices. Advance notices allow you to choose books so that you have them at the time of publication. Although SFBC uses very hyped up blurbs in announcing their selections, their editors have been consistently good in predicting which will be the more noteworthy titles in a given year. Membership also allows for the purchase of back titles and alternates at the same reasonable prices. (SFBC/Book Club Associates/Garden City, NY 11535)

Good reading!

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* Additional copies may be purchased from Dr. Nicholas J. Karolides, Editor, *Wisconsin English Journal*, University of Wisconsin-River Falls, River Falls, Wisconsin 54022.